Corner Sight Exersise   by Bill Harrison

There are many different ways to sight resolve. In another paper, there is a list of different ways to resolve using sight and several methods are by CALLERLAB. In a discussion with colleague Tim Marriner we recognized we were looking for the corner. At an early stage of lessons when teaching, we used a corner resolution method. It was the corner sight that we discovered was not only easy, but very productive with teaching new dancers, especially in the early weeks. One of the advantages of this method is that circulates and trades are not required, so it is very useful in the early stages of class. So we decided to teach this method and see how new and experienced callers would like this approach. To our surprise it has been well accepted and it incorporates the other techniques listed by CALLERLAB.

The caller must know 2 couples or 4 people. For this exercise we will get the number 1 man and his corner on the left side of a line. As you become more familiar with the method, the number 1 man and his corner can be on either the left or right side of a line or even later you could practice putting them in an eight chain thru. But for now, place number 1 man and corner on the left side of the line.

Once the caller has danced the number 1 man and his corner to the left side of the line there will be 3 scenarios involving the two people number 1 man and his corner are looking at.

1- If you recognize number 4 man but not the girl, then the resolve is a corner box resolution. If you recognize number 1 girl, but not the man, then the resolve is a corner box resolution. So if you recognize only your corner's partner or your partner, the resolve is a corner box resolution.

2- If you recognize both people; your partner and your corner's partner, then the resolve will be a line resolution.

3- If you don't recognize either person across from you, then everyone you recognize is in the same line. When this happens the rule is Pass Thru, Bend The Line and you have the setup described in 2 above. Again, the resolution is a line resolution.

4- If you recognize that number 1 man has his partner and number 4 lady has her partner, we call this a gift; use a line resolution such as in sequence Allemande Left, out of sequence Slide Thru Pass Thru Allemande Left or some equivalent.

Now the exercises:

Heads Square thru 4 and we have a corner box

*Slide Thru. You now have a line with you and your corner on the left end, i.e. a corner line. Your corners partner, the number 4 man, is across from you with someone you don't recognize. The resolve would be: Right and Left Thru, Slide Thru, Allemande Left.

New set-up: Heads Square thru 4, slide thru, Pass The Ocean, Recycle, Pass Thru, Trade By, Pass The Ocean, Recycle. (Figure out for yourself what the sequence *Pass the Ocean, Recycle* accomplishes.)

Here the Number 1 man has his corner and he recognizes one person, his original partner. The resolve would be a corner box resolution such as Slide Thru, Allemande Left.

New set-up: Heads Square thru 4, slide thru, Pass The Ocean, Recycle, Pass Thru, Trade By, Pass The Ocean, Recycle. Right and Left Thru, Touch ¼, Circulate, Hinge, Recycle, *Right and Left Thru.

Here you have number 1 man with corner on left side of the line, he recognizes no one, neither his original partner or corner's partner, this means his partner and his corner's partner must be in the same line as he and his corner are, so here you Pass Thru and Bend The Line and use a line resolution.

Continue from the *Right and Left Thru, Pass Thru, Bend The Line, Ladies Chain, (Partner Line) Slide Thru, Square Thru 3 Allemande Left.

Everyone has their comfort zone when resolving the square. Pick a method and learn it well, then pick another and learn it well so you have a couple of different ways to resolve using sight.

Do not start out sight calling to resolve. Sight calling, in all its forms, moves the dancers to a familiar set-up and the caller uses memorized resolutions. Learn where calls start and end and what formations you are in and then use that knowledge to move the dancers to a familiar set-up and resolve.